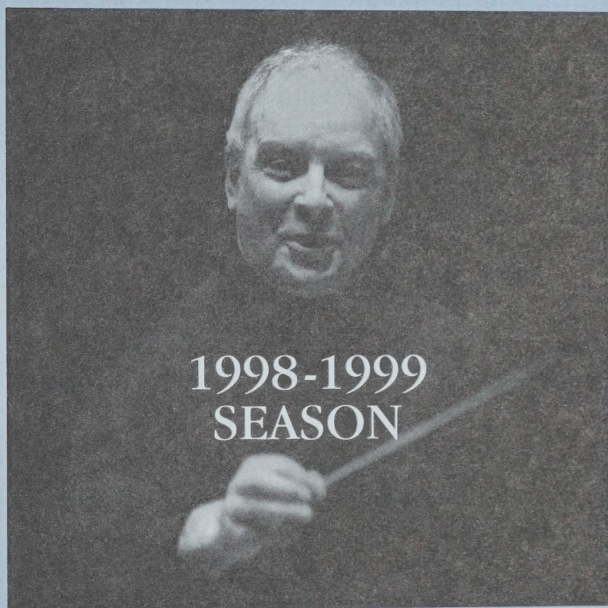


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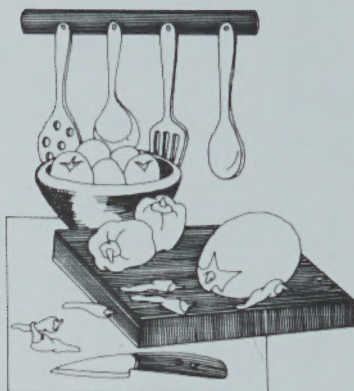
1998-1999  
SEASON

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Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
John Finney, Associate Conductor  
1998-1999 Season

Friday, October 16, 1998 at 8:00PM  
Sunday, October 18 at 3:00PM  
Symphony Hall, Boston

**Christopher Hogwood, Conductor**

LUDWIG VAN BEETHOVEN  
[1770-1827]

*Egmont* Overture, Op. 84 [1809-1810]

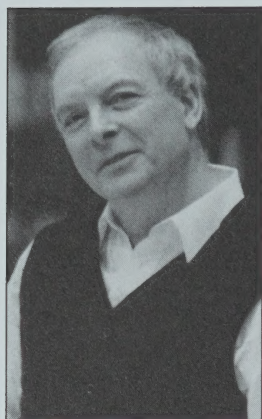
*Ab! perfido*, Op. 65 [1795-1796]  
Christine Brewer, soprano

—Intermission—

Mass in C Major, Op. 86 [1807]  
Christine Brewer, soprano  
Paula Rasmussen, alto  
Richard Clement, tenor  
Nathan Berg, bass



## CHRISTOPHER HOGWOOD, CONDUCTOR



video, and as a popular radio broadcaster. He has written a number of books, including his acclaimed biography of Handel.

## CHRISTINE BREWER, SOPRANO



Soprano Christine Brewer makes her Boston debut with this H&H performance. Ms. Brewer began her career with Opera Theatre of Saint Louis, where she appeared most recently in the title role in Haydn's *Armida*. This season, among other appearances, Ms. Brewer will sing the title role of *Ariadne auf Naxos* at the Santa Fe Opera; she will appear in concert with the New York Philharmonic's performance of Beethoven's *Missa Solemnis*, under the direction of Kurt Masur; and she will tour Europe with the New World Symphony and the San Francisco Symphony's performances of Canteloube's *Songs of the Auvergne*, under the direction of Michael Tilson Thomas. Ms. Brewer will also appear in recital at London's Wigmore Hall, having been highly praised in the international press for previous performances at that venue. During the 1997-1998 season she sang the role of Donna Anna in Mozart's *Don Giovanni* at the

Florida Grand Opera. Ms. Brewer recently recorded a series of Schubert Songs on the Hyperion label, as part of Graham Johnson's Schubert cycle.

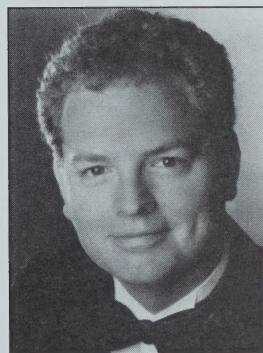


## PAULA RASMUSSEN, MEZZO-SOPRANO



A native Californian, Paula Rasmussen is making a name for herself beyond her home base at the Los Angeles Music Center Opera, where this season she will sing the role of Charlotte in *Werther*. When Ms. Rasmussen appeared with the BSO at Tanglewood in 1997, she was proclaimed "another name to enter on the roll of gifted contemporary mezzos." (Richard Dyer, *Boston Globe*). She appeared with the BSO this past summer in Haydn's *Missa in tempore belli*, under the direction of Trevor Pinnock. In addition to her H&H debut this season, Ms. Rasmussen's concert engagements include de Falla's *El amor brujo* and Argento's *Casa Guidi* with the Saint Paul Chamber Orchestra, under the direction of Hugh Wolff; and Mozart's Requiem at the Purchase College Performing Arts Center with Jane Glover.

## RICHARD CLEMENT, TENOR



Richard Clement, one of the music world's leading young American lyric tenors, most recently appeared with Christopher Hogwood and H&H in the 1994 performances of Mozart's Requiem. Mr. Clement recently appeared in the BSO's free concert of Beethoven's *Symphony No. 9* on Boston Common. Mr. Clement's other concert appearances this season include performances with the National Symphony and Saint Louis Symphony under Robert Shaw; the Philadelphia Orchestra under Wolfgang Sawallisch, the Orchestra of St. Luke's, under the direction of Roger Norrington, and the San Francisco Symphony with Michael Tilson Thomas. He will also appear as tenor soloist in J.S. Bach's St. John Passion with the Choral Arts Society of Washington at the Kennedy Center.

## NATHAN BERG, BASS-BARITONE



Nathan Berg last appeared with H&H in the 1994-95 season's performances of Handel's *Messiah* under the direction of William Christie. This season Mr. Berg's appearances include the roles of Masetto and Leporello in the new Peter Brook production of *Don Giovanni* at the Aix-en-Provence Festival, under the direction of Claudio Abbado and Daniel Harding; concert performances with the National Symphony Orchestra under Robert Shaw, and with the Atlanta, Indianapolis, and Baltimore Symphonies, the Los Angeles Philharmonic, and the Cleveland Orchestra, among others. Mr. Berg has collaborated with William Christie on several recordings, including Handel's *Messiah*, Mozart's Requiem, and Purcell's *Dido and Aeneas*.

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Clayton Hoener  
Danielle Maddon  
Dianne Pettipaw  
Jane Starkman  
Judith Eissenberg  
Kinloch Earle  
Anne Black  
Cynthia Roberts

### VIOLIN II

Linda Quan\*  
Lena Wong  
Sue Rabut-Cartwright  
Barbara Englesberg  
Anne-Marie Chubet  
Julia McKenzie  
Elizabeth Field  
Anca Nicolau

### VIOLA

David Miller\*  
Christof Huebner  
Scott Woolweaver  
Barbara Wright  
Laura Jeppesen

### CELLO

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Sarah Freiberg  
Emmanuel Feldman  
Alice Robbins  
Reinmar Seidler

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Anne Trout  
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Richard Menaul\*  
*Grace and John Neises chair*  
Lowell Greer  
John Boden  
John Aubrey

### TRUMPET

Bruce Hall\*  
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### TIMPANI

John Grimes

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John Finney

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Jillian Malin  
Carol Millard

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Katharine Emory  
Letitia Stevens Hafner  
Deborah Cundey Owen  
Deborah Rentz  
Susan Thomas  
Mary Ann Valaitis

### TENOR

James DeSelms  
Gerald Gray  
Murray Kidd  
Christopher Marrion  
Arthur Rishi  
Mark Sprinkle  
Ryan Turner

### BASS

Jonathan Barnhart  
Stephen Falbel  
Peter Gibson  
Herman Hildebrand  
Clifford Rust  
Damian Savarino  
Emery Stephens  
Donald Wilkinson

*The H&H Chorus is funded in part by a generous gift from the  
Wintersauce Foundation.*



# THE ENLIGHTENED BEETHOVEN

Jeremiah McGrann

The works in this program come from the religious and theatrical sides of Beethoven's career. In them, we confront his thoughts on at least part of the reformulated trinity of the Eighteenth-century: God-Liberty-Nature. Along the way, we meet Goethe, Metastasio, Salieri, Haydn, and an angry prince.

In 1809, Joseph Hartl, the director of the Viennese court theaters, having had success in presenting Schiller's plays, decided to add Goethe's *Egmont* to the repertory with new incidental music by Beethoven. Goethe's play, written in 1775-77, tells the story of Count Egmont, a voice for reason and justice in the face of the despotism exercised by the King of Spain against his subjects in the Netherlands. The play addresses issues of liberty, rights, enlightened monarchy versus tyrannical oppression, and portrays Egmont with an innocent nobility, loyal to both his king and people, truthful in all things and unaware of the processes that lead to his execution.

Beethoven's overture is the most concise realization of the heroic ideal to appear in the music of his middle years. This sonata-form with slow introduction and extended coda uses the powerful language of the *Eroica* and the Fifth Symphony to summarize the central issue of the play: a journey from oppression to freedom. It begins with force; an immovable F-minor chord and a strained ascent of the strings convey the weight of oppression. The winds answer with chromatic sighs of lament. Throughout the overture, Beethoven manipulates ascending and descending figures to portray a struggle. The music accelerates into a long, descending line in the cellos, but soon a clipped ascending motive (the same electric short-short-short-long of the Fifth Symphony) brings us to the secondary area. What one hears in this new dialogue of strings and winds is in fact the same material that opened the movement, now in a major key. What was oppressed, dances; what lamented, sings. Are these Egmont and his beloved Clara?—the people of the Netherlands? The exposition closes with

rushing upward lines: loose, unrestrained—freedom. In the recapitulation, this same material cuts off to silence, representing Egmont's execution. What follows is an extended coda in F major—this same jubilant music will close the play as the Symphony of Victory, a musical prophecy of the eventual liberation of the Netherlands.

Concert arias were mainstays of the concert repertory and thus useful items for composers to have among their available works. *Ah! perfido* was written in 1796, the year after Beethoven's public debut in Vienna as both composer and performer. He devoted the year mainly to travel—Prague, Dresden, Leipzig, Berlin—not only to establish an identity in these musical centers, but perhaps also to check on the prospects of future commissions or employment.

This is a textbook example of a Scena ed Aria, invigorated with music "full of power and expression" as one reviewer noted. The recitative text comes from Pietro Metastasio's libretto, *Achille in Sciro*, and its pithy images allow for sharply defined characterizations. The author of these arias has not been identified. Beethoven demonstrated his command of formal types in this work, setting the slow, "Per pietà," as a sonata-form and the schizophrenic "Ah crudel," as a rondo. If these works are to be taken as signs of what might have been, one regrets that Beethoven never wrote an Italian opera, although one might still glimpse Leonora lurking in the shadows.

When Beethoven agreed to write a Mass for the name day in September 1807 of Princess Maria Esterházy, he was not only linking his name with that of Joseph Haydn (many of whose late masses were written for this annual celebration), but he was working for the influential Prince Esterházy, head of the Society of Cavaliers who controlled the Viennese theaters. Naturally, there was some trepidation as he confessed in a letter to the Prince in July: "I shall deliver the Mass to you with much apprehension, since you, most excellent

prince, are accustomed to have the inimitable masterpieces of the great Haydn performed for you." Beethoven obviously knew what was expected and the Prince reinforced this in his reply: "Your fear of comparison to the masses of Haydn only increases the value of your work even more." Yet the project was delayed and then rushed to completion. (The performing parts, still in the Esterházy palace in Eisenstadt, show uncorrected mistakes and last minute additions.) Nor, did it seem, had Beethoven followed Haydn's example—to the dismay of the Prince, who labeled the result "utterly unbearable and ridiculous." Beethoven had gone his own way or as he put it: "I have treated the text in a manner in which it has rarely been treated."

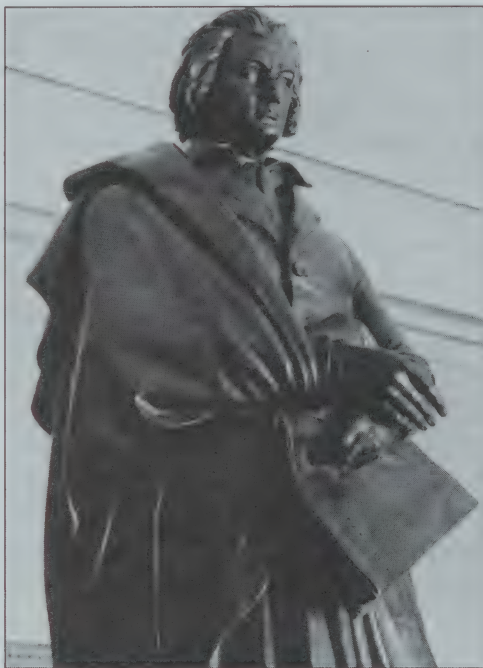
At the time, people had varying ideas as to what Catholic church music should be. Even Haydn's late masses seem like experiments in organization and expressive tone, but rarely do they stray too far from an exuberant playfulness. Others rejected the seemingly worldly style of such orchestral masses and wanted sacred music to return to the purity and expressive serenity of Renaissance music. The nature of a sacred style was an issue of some discussion and much variety. Beethoven's two masses present different solutions. The *Missa solemnis*, finished in 1822, is monumental, syncretic in the way it absorbs the entire history and diverse traditions of sacred music. The Mass in C Major

of 1807 is like an older sibling, overshadowed by the achievement of the younger child, yet it speaks of God in ways that are perhaps more human, more understandable.

The Kyrie, a plea for mercy, opens with the basses intoning much like the priest during the liturgy. The main melody rises, as if remembering Psalm 129 (130): "From the depths I cry to you, oh Lord." The few flashes of anguish in the movement quickly resolve into calm, as Beethoven intended: "The general character of the Kyrie . . . is heartfelt resignation, deep sincerity of religious feeling . . . without on that account being sad. Gentleness is the fundamental characteristic of the whole work. . . ." At the end of the movement, a fragment of the opening theme ascends in the instruments around and over the serenely static voices, like a prayer released from the voices that uttered it.

The Gloria and Credo show the traditional, symmetrical, fast sections surrounding a central slow area; both end with the required fugue. Despite what he said, we know that Beethoven relied on the "inimitable" Haydn somewhat for this Gloria. In his sketchbook, Beethoven copied out passages from the Gloria of Haydn's *Creation* Mass (1801) and comparison

reveals structural similarities between the two settings. In his Gloria, Beethoven may have also intended to symbolize the all-encompassing God, for the music expands through the tonal gamut



**"Beethoven" bronze, 1855.**

Thomas Crawford (American)

Photo credit: Paul Foley (courtesy of New England Conservatory)

*"Beethoven" was commissioned by Charles Perkins, a prominent patron of the arts, as a gift for The Handel & Haydn Society. The six-ton statue was exhibited for a year at the Boston Athenaeum before being installed above the stage of the (now demolished) Music Hall. The Handel & Haydn Society loaned it to New England Conservatory as an embellishment for the lobby of Jordan Hall in 1902, before officially presenting it as a gift in 1956.*



from C major to its opposite, G-flat, at the climactic reiterated “Amen” near the end of the movement.

The Credo begins with a sense of faith that builds from doubt to certainty. The movement contains wonderful moments of text painting: stabs of light on “lumen de lumine,” the play of opposites “genitum, non factum,” the descent from heaven, the clarinet reinforcing this idea as introduction to the “Et incarnatus,” the shudders or hammering sounds for Christ’s suffering and crucifixion, the ascent of the resurrection building to the joyous vision of eternal life in the culminating fugue “et vitam venturi”—all help to make a dogmatic text a living entity.

The Sanctus and Benedictus surround the most solemn moment in the liturgy, when Christ is made present in the service. The a cappella voices and colorful harmonic progressions set a tone of transcendent reverence; the imitations that follow “fill heaven and earth” with “Hosannas.” The Benedictus, the emotional heart of the work, invokes “the name of the Lord” with expectation and tenderness: the solo voices overflow in ever longer melismas and the occasional bold, unison fanfares announce the coming of the “Lord of Hosts”; yet most of the movement has an intimate and heartfelt quality.

Beethoven opens the “Agnus Dei” with minor chords alternating between two sonorities, a device he associates elsewhere with death and suffering. One finds them as early as his Cantata on the Death of Joseph II (1792); in *Fidelio* they introduce the long-suffering Florestan. On one level a plea for mercy and peace, the “Agnus Dei” also symbolizes death and resurrection, the redeeming gift of the sacrificial lamb. The anguish felt in the C-Minor “Agnus” section gives way to a blessed joy in the C-Major “Dona” but with one blemish. Beethoven gives a foretaste of a dramatic device better known from the last movement of the Fifth Symphony: within the “Dona,” he reintroduces the “Miserere” of the “Agnus Dei” and the transition between the two sections. The heroic journey is here a journey of redemption.

Beethoven’s “rare manner” of treating the text gave greater personal and emotional definition to the ideas of the Mass, an approach that Prince Esterházy found perhaps too self-

revelatory. In what did Beethoven actually believe? Throughout his music and his writings one encounters the Enlightenment view of God as observable in nature and society, or as he expressed it at the end of his Heiligenstadt Testament of 1802:

Oh Providence, let me  
just once experience a pure day  
of joy . . .

Oh when . . . can I feel  
it again in the temple of nature  
and of mankind?

God—Liberty—Nature.

*Jeremiah W. McGrann teaches at Boston College. He has written on Haydn and the Esterházy chapel and is editing Beethoven’s Mass in C for the new complete edition of Beethoven’s works.*

### *A Beethoven Commission . . .*

In the early nineteenth century, the Handel & Haydn Society began what might have become a long and fruitful relationship with one of the greatest composers of all time. In keeping with the Society’s tradition of seeking out and supporting great music of both past and present composers, the Society offered Beethoven a commission to write an oratorio in 1823. The commission came from a Boston banker, an H&H governor. In one of Beethoven’s notebooks at Berlin, we find this passage:

. . . ‘The oratorio for Boston?’ I cannot write what I should best like to write, but that which the pressing need to money obliges me to write. This is not saying that I write only for money. When this period is past, I hope to write what for me and for art is above all, ‘Faust.’

Indeed, Beethoven was to produce his “Faust,” but the oratorio for the Handel & Haydn Society never materialized. The great composer died before he was able to enter into this new partnership.



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# VOCAL TEXT

## AH! PERFIDO

### Scena

Ah! perfido! ah spergiuro!  
Barbaro! traditor! Tu parti? E son questi  
Gli ultimi tuoi congedi? Ove s'intese  
Triannia più crudel? Va', scellerato,  
Va', pur fuggi da me: l'ira dei Numi  
Non fuggirai. Se v'è giustizia in cielo,  
Se v'è pietà, congiureranno a gara  
Tutti tutti a punirti! Ombra seguace,  
Presente ovunque sei/vai,  
Vedrò le mie vendette. Io già le godo  
Immaginando; i fulmini ti veggo  
già balenar d'intorno...Ah no, fermate,  
Vindici Dei!  
Risparmiate quel cor; ferite il mio!  
S'ei non è più qual era, son io qual fui;  
Per lui vivea, voglio morir per lui!

*-Pietro Metastasio*

Ah, faithless, false-hearted  
cruel traitor, are you leaving me? Are these  
your last farewells? Where was  
more cruel tyranny ever known? Go, villain!  
Go, fly from me, then, but you shall not escape  
the wrath of the gods. If there is justice in heaven,  
if there is pity, they will compete  
each to punish you the more! Like a ghost  
haunting you wherever you go,  
I shall be there to see my vengeance: I rejoice  
in the thought. Already I see lightning  
flashing round you... Ah no! Stay,  
ye avenging gods!  
Spare his heart, strike mine instead!  
If he is not what he was, I am unchanged;  
I lived for him, for him I wish to die!

### Aria

Per pietà, non dirmi addio,  
Di te priva che farò?  
Tu lo sai, bell'idol mio!  
Io d'affanno morirò.

Ah crudel! Tu vuoi ch'io mora!  
Tu non hai pietà di me?  
Perché rendi a chi t'adora  
Così barbara mercè?  
Dite voi, se in tanto affanno  
Non son degna di pietà?

*-Anon.*

For pity's sake, do not bid me farewell;  
bereft of you, what shall I do?  
You well know, my beloved,  
that I shall die of grief.

Cruel one! Do you wish me to die?  
Have you no pity for me?  
Why do you so harshly repay  
the one who adores you?  
Say, all of you, whether in such distress  
I do not deserve pity?

---

## MASS IN C MAJOR

### Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

### Gloria

Gloria in excelsis Deo. Et in terra pax  
hominibus bonæ voluntatis. Laudamus te,  
benedicimus te, adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam. Domine Deus, Rex cœlestis, Deus Pater  
omnipotens. Domine Fili unigenite Jesu  
Christe. Domine Deus, Agnus Dei, Filius  
Patris. Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem nostram. Qui sedes ad dexteram  
Patris, miserere nobis. Quoniam tu solus  
sanctus, tu solus Dominus, tu solus Altissimus,  
Jesu Christe. Cum Sancto Spiritu in gloria Dei  
Patris, amen.

Glory be to God on high. And on earth peace to  
men of good will. We praise Thee, we bless Thee,  
we worship Thee, we glorify Thee. We give thanks  
to Thee for Thy great glory. O Lord God, heavenly  
King, God the Father almighty. O Lord, the only  
begotten Son, Jesus Christ. Lord God, Lamb of  
God, Son of the Father. Thou that takest away the  
sins of the world, have mercy upon us. Thou that  
takest away the sins of the world, receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us. For Thou alone art holy, Thou  
alone art the Lord, Thou alone, Christ, art most  
high. With the Holy Ghost in the glory of God the  
Father, amen.

### Credo

Credo in unum Deum. Patrem omnipotentem,  
factorem cœli et terræ, visibilium omnium et  
invisibilium. Et in unum Dominum Jesum  
Christum, Filium Dei unigenitum. Et ex Patre  
natum ante omnia secula. Deum de Deo,  
lumen de lumine, Deum verum de Deo vero.  
Genitum, non factum consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines et propter nostram  
salutem descendit de cœlis. Et incarnatus est de  
Spiritu Sancto ex Maria Virgine: Et homo factus  
est. Crucifixus etiam pro nobis sub Pontio  
Pilato, passus et sepultus est. Et resurrexit tertia  
die secundum Scripturas. Et ascendit in cœlum:  
sedet ad dexteram Patris. Et iterum venturus est  
cum gloria judicare vivos et mortuos: cujus regni  
non erit finis. Et in Spiritum Sanctum  
Dominum et vivificantem. Qui cum Patre  
Filioque procedit, qui cum Patre et Filio simul  
adoratur et conglorificatur.  
Qui locutus est per Prophetas.  
Et unam sanctam catholicam et apostolicam  
Ecclesiam. Confiteor unum baptisma in  
remissionem peccatorum. Et exspecto  
resurrectionem mortuorum. Et vitam venturi  
saeculi. Amen.

I believe in one God. The Father Almighty,  
maker of heaven and earth and of all things  
visible and invisible. And in one Lord, Jesus  
Christ, the only begotten Son of God, begotten  
of his Father before all worlds. God of God, light  
of light, very God of very God, begotten, not  
made, being of one substance with the Father: by  
whom all things were made. Who for us men  
and for our salvation came down from heaven.  
And was incarnate by the Holy Ghost of the  
Virgin Mary: and was made man. And was  
crucified also for us under Pontius Pilate, suffered  
and was buried. And the third day He rose again  
according to the Scriptures. And ascended into  
heaven, and sitteth at the right hand of the  
Father. And he shall come again with glory to  
judge both the living and the dead, whose  
kingdom shall have no end. I believe in the Holy  
Ghost, the Lord and giver of life, who proceedeth  
from the Father and the Son, who with the  
Father and the Son together is worshiped and  
glorified. Who spake by the Prophets. I believe  
in one holy catholic and apostolic Church. I  
acknowledge one baptism for the remission of  
sins. And I look for the resurrection of the dead,  
and the life of the world to come. Amen.



### Sanctus, Benedictus

Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth. Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis!  
Benedictus qui venit in nomine Domini.  
Osanna in excelsis!

Holy, Holy, Holy, Lord God of hosts. Heaven  
and earth are full of Thy glory. Hosanna in the  
highest!

Blessed is he who cometh in the name of the  
Lord. Hosanna in the highest!

### Agnus Dei

Agnus Dei qui tollis peccata mundi, miserere  
nobis. Agnus Dei qui tollis peccata mundi,  
miserere nobis. Agnus Dei qui tollis peccata  
mundi, dona nobis pacem.

Lamb of God that takest away the sin of the  
world, have mercy upon us. Lamb of God that  
takest away the sin of the world, have mercy  
upon us. Lamb of God that takest away the sin  
of the world, grant us peace.

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Handel: Concerto Grosso, op. 6, no. 6

J.S. Bach: *Sing to the Lord a New Song*

Dan Welcher: *Oratorio for Peace*

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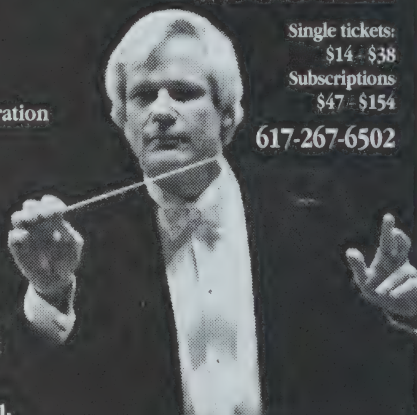
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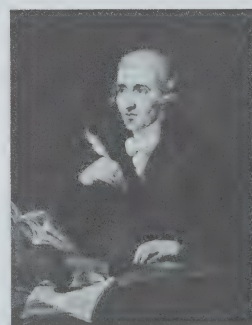
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The Handel & Haydn Society gratefully acknowledges the outstanding support of those who have made commitments to H&H's Capital Campaign. Successful completion of this \$2.5 million campaign for permanent endowment and working capital reserve will ensure the continuation of H&H's high performance standards and dedication to the music education of future generations.

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In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals:

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